SPIDER KENO / SAINT AFRO

SPROUT 2

NBT

DECEMBER 2024

LA BUREAUCRATIE EST COMPOSÉE DE L'ENSEMBLE DES ORGANISMES ET DES AGENCES PAR LESQUELS L'ÉTAT ACCOMPLIT SA MISSION : LES MINISTÈRES, LES FORCES POLICIÈRES, LES RÉGIES ET LES INSTITUTIONS DANS LE DOMAINE DE LA SANTÉ, DE LA SÉCURITÉ DE L'ENSEIGNEMENT...

LES RESPONSABLES DES BUREAUCRATIES EGGAIENT DE MAXIMISER LES ATTRIBUTIONS DE L'ORGANISMES DIRIGÉ, ET, AVEC ELLES, LES BUDGETS DISCRÉTIONNAIRES ET LES AVANTAGES DE FONCTION POUR LE DIRIGEANT

LES RESPONSABLES DES BUREAUCRATIE SAVENT QUE LES ÉLUS ONT UN PROBLÈME D'INFORMATION...

LES STRATÉGIES POUR OBTENIR DES ATTRIBUTIONS ET DES BUDGETS SUPPLÉMENTAIRES SONT DIVERGE

CECI EST LA JUSTICE ! UN CHIEN SAUVAGE DES "MAÎTRES"

SETA

DECEMBER 2024

NBT

CHROMOSOME 2

I ♥ VE BOMBERS SPROUT 2

DEC. 2024

nonbinarytwins **SPROUT** *December 2024*

Sunday, November 17th, 2024 | Sorel-Tracy | Parc Regard-sur-le-Fleuve | 3:43 pm

We sit on a bench in a park in Sorel-Tracy. I prepare some pencil crayons and watch the St-Laurence River over Keno's shoulder. On my right, Shape opens their notebook. It's cold, but not unbearably cold. Just cold enough to slow down time—which is how it feels when you're outside the city.

WHO IS SPIDER-KENO / SAINT-AFRO ?

I ask Keno what provoked him to pursue photography and how he developed his signature style.

He replies: "At first it was to make money. But as time passed, it started to turn into a passion. Not just for money.

And as for my style, I think I always had it. It reflected the things that happened around me— violence, abuse, drugs… I saw it as a normal thing. And when people would tell me, "Yo that's pretty negative, dude. Like, you should change your environment." I didn't really get it. I just captured what surrounded me, I just listened to the music I listened to, and didn't think much of it."

I reflect on this answer. I remark that I don't think Keno's style is inherently negative. To me, it captures reality in a very literal way. With little special effects and fanfare. Whatever is portrayed in the image just hits. *Like connecting a punch*.

I ask about the subject matter he captured and how his perspective on it shifted over time.

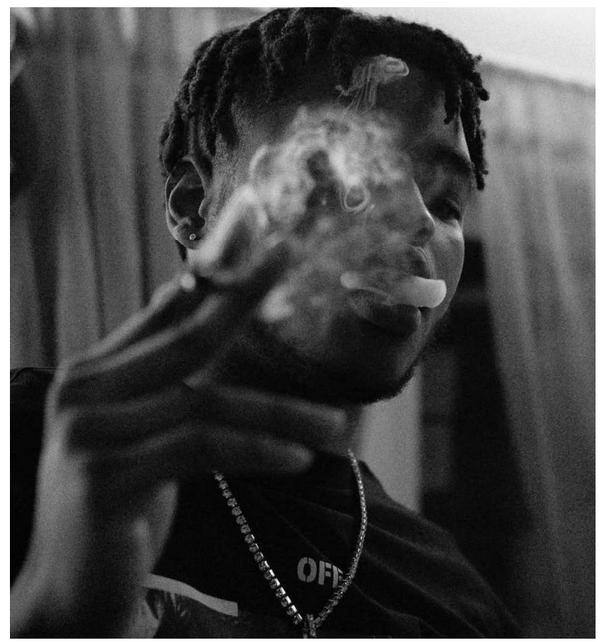
Keno answers: "It changed. I realized I wanted to change the people I was hanging out with. Actually, I was thinking that it was my fault too; my behaviour wasn't the best. I was skipping school, stealing stuff. I got too into it and even found myself in some dangerous situations.

But I matured and changed. Honestly, I was never the type of "hood" guy, as some people would say. I was always more of a nerdy kid. I liked to play legos and video games. Over time, my circle started to change too.

But for some reason, I kind of miss my old life. Just fucking around, having fun. There was a sense of community there too.

I love where I live, but I kind of feel out of place here. You always feel like you're being stared at. By kids, adults, old people. Their faces look negative but maybe their thoughts aren't. Who knows… I would love to live in a place like this, but its hard to feel welcomed."

"About your photography career and how it developed. You mentioned that you had a list of artists you wanted to work with… tell me more about that."



"Keno says : "Hip-Hop was just the normal type of music I listened to. I listened to it for energy, to give me a boost, to give me confidence. I was familiar with the main artists of the Montreal scene, like Shreez, Tizzo, those guys. But I didnt listen to everyone I collaborated with. Honestly, I just wanted to get my name out there.

From word of mouth, I got connected with other people from those circles and started crossing off names from my list. With time, I actually started to get bored. I was feeling unmotivated, I wasn't picking up my camera as much."

I remark that, even if he got bored, Keno was actually really important to the scene, immortalizing everyone who was popping off at the time. When you look at his catalogue, you see the faces of all these different creatives, which is really cool.

I ASK HIM HOW HE FEELS ABOUT THOSE PICTURES, THE PORTRAITS OF MUSICIANS HE TOOK.

KENO SAYS : "I'M SATISFIED WITH THEM. I'M HAPPY THAT I TOOK THEM. BUT I SEE IT AS A PAST MEMORY. ACTUALLY, THERE ARE A LOT OF PICTURES THAT I TOOK OF PEOPLE I DON'T REALLY LIKE. I'VE HAD A LOT OF NEGATIVE EXPERIENCES WITH SOME OF THESE PEOPLE AND THE WAY THEY DO BUSINESS— WHICH IS ASS. BUTTCHEEKS.

I WOULD CONTINUE TO TAKE THESE KINDS OF GIGS THOUGH, FOR THE ART. SOMETIMES I TAKE PICTURES FOR A PERSON KNOWING THEY'RE A PIECE OF SHIT. BUT I DO IT BECAUSE I CONSIDER THEM AN INTERESTING FIGURE. THE WAY THEY LOOK, THEIR TATTOOS, THEIR HAIR, THEIR VIBE. EVEN IF THEY HAVE A TOXIC MENTALITY, EVEN IF THEY AREN'T KIND TO ME, I'M NOT AFRAID TO ENGAGE WITH THEM.

WHO IS SPIDER-KENO / SAINT-AFRO ?

I'M SUPER HAPPY I STARTED PHOTOGRAPHY. NOT JUST FOR TAKING PHOTOS, BUT ALSO FOR MEETING PEOPLE LIKE YOU GUYS, FOR BEING ON DIFFERENT LOCATIONS. I REMEMBER BEING AT THE CLUB FOR THE FIRST TIME, THERE WAS WOMEN DANCING ON ME AND I WAS PRETTY UNCOMFORTABLE, BUT IT WAS FUNNY HOW I WAS SO AWKWARD— AND YEAH, PHOTOGRAPHY JUST MADE ME EXPERIENCE NEW SHIT.

THERE ARE A LOT OF PEOPLE I MET THROUGH PHOTOGRAPHY THAT I NOW SEE AS GOOD FRIENDS. PHOTOGRAHY IS ACTUALLY MORE OF A THERAPY FOR ME. IT SOOTHES ME, KEEPS ME GROUNDED. BUT IN THE FUTURE, I WANT TO WORK WITH PEOPLE WHO ARE NOT JUST POPULAR, BUT ALSO INTERESTING."

YESTERDAY, KENO, NONBINARYTWINS AND LOVE BOMBERS COLLABORATED ON A PROJECT. I SHIFT THE CONVERSATION TO ASK FOR HIS IMPRESSIONS ON THAT:

KENO PAUSES TO THINK. THEN, HE SAYS : "WELL FIRST, IT WAS A ROCK BAND. IT WAS DIFFERENT THAN THE USUAL HIP-HOP, DRILL, TRAP MUSIC I'M USED TO. I SAW YOUR PROFILE (NBT) AND YOU GUYS LOOKED WAY DIFFERENT THAN THE PEOPLE I USUALLY WORK WITH. I SAW YOU WERE MORE INTO FASHION, WHICH I LIKED, AND WHICH IS WHY I GOT MORE ENGAGED.

THE BAND WAS SUPER POLITE, PROFESSIONAL AND HAPPY. NOT TRYING TO BE TOO SERIOUS OR MYSTERIOUS. THE ENERGY WAS GOOD AND I LIKED THEIR HUMOUR. IN THE PAST, I'VE WORKED WITH PEOPLE THAT HAD BIG EGOS EVEN THOUGH, LIKE, PERSONNE LES CONNAIS. NOBODY KNOWS THEM. I'M TALKING TO THOSE THAT MIGHT FEEL TARGETED. THEY KNOW I DON'T LIKE THEM. SO IF I GET THE SMOKE, IT IS WHAT IT IS.

THAT NEGATIVE, IMPOLITE BEHAVIOUR… IN MY HEAD, I'M LIKE, WHO RAISED YOU? THEY WASTE YOUR TIME, THEY ACT LIKE YOU'RE NOTHING AND SEE YOU LIKE YOU'RE NOTHING. PROFESSIONALISM IS REALLY IMPORTANT TO ME. I PRAY I CAN CONTINUE TO WORK WITH GOOD, POSITIVE PEOPLE GOING FORWARDS."

I ANGLE THE CONVERSATION TOWARDS THE FUTURE : "SPEAKING OF THE FUTURE, YOU MENTIONED THAT YOU HAD A TON OF PLANS. YOU ALSO DO 3D, YOU WANT TO WORK ON A VIDEO GAME AND MAYBE A MOVIE. WHAT DO YOU SEE YOURSELF DOING IN THIS NEXT YEAR?"

KENO SAYS : "MAYBE MORE 3D. AND JUST BEING MORE FOCUSED ON CREATING IN GENERAL. I WAS THINKING ABOUT PAINTING. ABOUT CREATING DIFFERENT TYPES OF SOUNDS, MUSIC. BECOMING MORE MULTIMEDIA. DOING STUFF MORE OUTSIDE THE BOX. MAYBE ALSO CUSTOMIZING CARS. I JUST WANT TO TRY NEW SHIT.

I WON'T BE SETTING PHOTOGRAPHY ASIDE. I THINK I'LL BE COMBINING IT WITH OTHER STUFF, LIKE 3D. ACTUALLY, MY 3D WORK IS REALLY INSPIRED BY MY PHOTOGRAPHY.

OTHERWISE, IN GENERAL, I KIND OF SEE MY WORK BEING LIKE, THE BLACK VERSION OF RICK RUBIN. JUST CHILLING. I WANT TO BE AT PEACE."

I ASK : "WHAT ADVICE DO YOU HAVE FOR PEOPLE WHO ARE YOUNG AND WHO FEEL LOST AND CONFUSED AND HAVE BEEN THROUGH SOME TOUGH SHIT?"

"OH SHIT," KENO SAYS, "WELL, FIRST, I WOULD SAY I KNOW THAT STUFF IS HARD. AND I KNOW IT'S ANNOYING TO HEAR IT BUT THINGS WILL GET BETTER. WHETHER IT TAKES ONE YEAR OR FIVE YEARS, THINGS WILL GET BETTER. ALSO, IT'S IMPORTANT TO KEEP OUT OF TROUBLE AS MUCH AS POSSIBLE.

FIND YOURSELF A GOOD CIRCLE AND FIND YOURSELF A PASSION. WHETHER IT'S SPORTS, PAINTING, OR EVEN, LIKE, BEING A FURRY— WHATEVER IT IS, DEDICATE YOURSELF TO IT. BUT DONT COPY OTHERS. TRY TO BE YOUR UNIQUE SELF.

ALSO, VERY IMPORTANT : DON'T BE A TRYHARD BECAUSE YOUR ART WILL BE, YOU KNOW, SHIT. BE POLITE AND RESPECTFUL. APPRECIATE YOUR LOVED ONES AND THE PEOPLE THAT SUPPORT YOUR DREAMS. I'M REALLY GRATEFUL THAT MY MOM SUPPORTS MY DREAMS, AND MY SISTER AND MY BROTHER.

MY MAIN ADVICE THOUGH, IS TO NOT TAKE YOURSELF TOO SERIOUSLY. YOU'RE NOT HIM OR HER OR WHATEVER YET. JUST CHILL AND ENJOY WHAT YOU DO. DON'T FOCUS ONLY ON THE CLOUT. BUT IF YOU WANT TO GET MONEY? GET THAT SHMONEY. FUCK AROUND AND HAVE FUN."

SPIDER-KENO/SAINT-AFRO

Saturday, November 30th, 2024 | Chico, California | Zoom Call | 3:07 pm

ON CHROMOSOME: A CONVERSATION WITH MIDS AND BEAARBOX

SEJA 2:28

Yo MIDS, is your music different from what exists over there in Chico, California ?

MIDS 2:41

Yeah, I would say so.

I feel like with our music, we try to strike a good balance between being experimental and really psychedelic, without going full out insane.

I think most other electronic artists in Chico have a certain genre to it. They'll make break core music, drum and bass, hyperpop. I think we just kind of do what our brain tells us to. I suppose it's not really under any constraints in that sense.

SEJA 3:38

There are quite a lot of other musicians around you guys... Chico has a great music scene?

BEAARBOX 3:45

Actually, yeah, I'm with my band, Phantom Falls. There's a great indie rock scene— Punk too, with a little bit of emo. MIDS, was the first person I found that made music that I really liked. Stuff I couldn't really find with any other producer. Maybe that's my fault for not having searched well enough, but I like to think that MIDS is one of the best producers in Chico, for sure.

MIDS 4:24

I appreciate it.

I think one of the reasons why I have a unique or fully realized sound is because I took so long before putting any music out.

I literally would just listen to the same 16 bar loop on repeat for hours on end, just zooming in and out of the audio, editing it so it's perfectly on time. Not even aligning my audio to a certain BPM, but going completely by ear.

I guess that just led to some inherently experimental choices, since I wasn't doing exactly what you're supposed to do.

BEAARBOX 5:29

What I like about working with MIDS is that I'm bad with details. I'm bad with adding and making it feel perfect or making the music feel good and better. He's perfect for that. It adds so much more to our collaboration.

MIDS 6:13

BEAARBOX is the musically talented one who brings the inspiration and the initial soul and vibe.

I'm good at getting in there, and being objective about: "Okay, let's do this certain processing to bring out a certain element, or whatever."

BEAARBOX 6:38

MIDS is so good at using Ableton as a canvas and as an instrument to create their art. I just get my ideas out and record them. MIDS is able to use Ableton as like a real piece.

SEJA 7:03

Like literally using it as an instrument.

MIDS 7:09

Yeah. I think also it helps that we have access to this studio here. I've got this set up with the bass cabinets in the corner. I don't focus a lot on buying super high-end audio equipment. If it sounds good on these speakers in this room, I know it'll sound good in the car. It'll sound good on headphones, on the phone, you know, whatever.

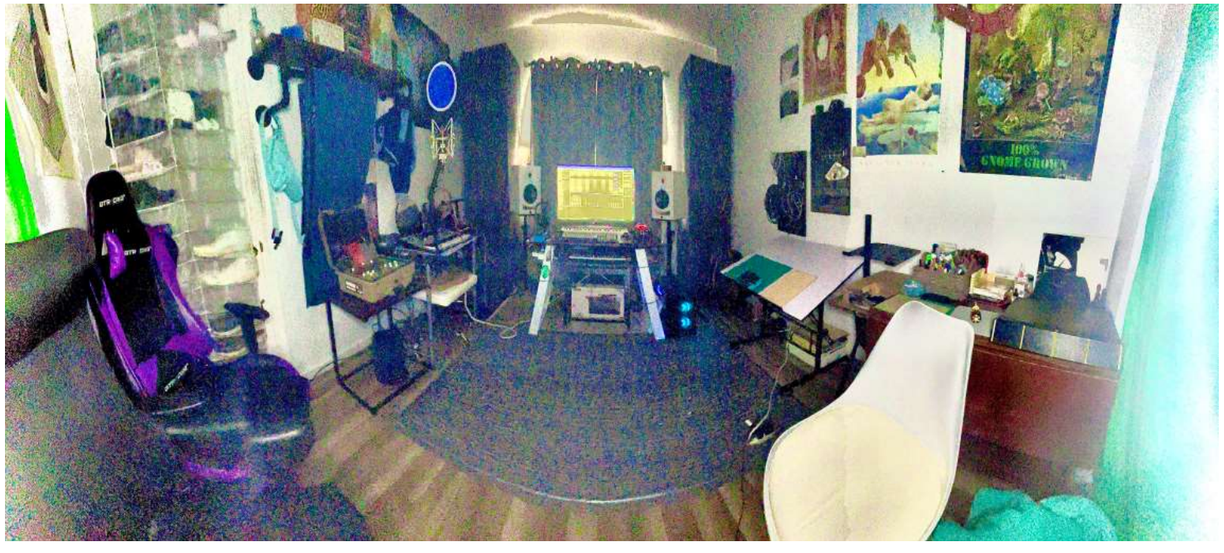
MIDS 7:36

I have not calibrated this room whatsoever. Ideally, if you're building a studio space, you would want to build it from scratch. Build an actual frame… decide how to shape your room…

For me, all the shapes of the rooms in my apartment were pretty much the same. I chose the smallest, most square shaped one so that the sound wouldn't be echoing too much.

I took those closet doors off so they wouldn't resonate or anything and I filled up the closet with a bunch of props and different art materials and stuff. I put rugs on the floor and put those sound baffles in the corner. That really seemed to do the trick.

I think people obsess too much with perfection.



ON CHROMOSOME: A CONVERSATION WITH MIDS AND BEAARBOX

SEJA 8:43

Do you think it's because that's what they learn in school, or because that's what they're told they need to care about?

MIDS 8:51

Yeah, I think that strictly following a certain curriculum or doing things strictly the right way, you can often encounter areas where you will never actually make the sound better in the way that you want to. Relying on the fact that you just have a good ear for music and the different frequencies, I think helps, because then you're not like : "Oh, I see on the spectrogram that there's a frequency, there a resonance. I got to notch it out." If you don't notice it, then you don't notice it, yeah?

I do some spectral analysis and stuff but I never go too crazy with it.

SEJA 9:34

Yeah? Maybe that's what gives your music its unique style.

BEAARBOX 9:43

Yeah. I think if you're going for like, obviously, number one on the radio? If we're talking about the actual soul of the music, I don't really think that stuff matters.

MIDS 10:10

You listen to a lot more music than I do. You're always telling me about new albums, or something else you're letting me know about.

BEAARBOX 10:22

I've always loved listening first.

SEJA 10:24

Are you more self taught?

BEAARBOX 10:26

I mean, I have a music minor, so I know a lot more about my scales. For example, I could be playing G or something else no one knew I could play.

I did chorus in kindergarten. I feel like that's where my ear comes from. Doing chorus and singing as a little kid.

And then I got a guitar. I learned chords, and kept learning more. Now, with YouTube, I learn a lot more.

SEJA 11:30

What do you think makes a good musician versus a shitty musician these days?

BEAARBOX 11:37

Oh, I think it's creativity.

No shame to the kids I went to school with who could read sheet music and stuff, but they couldn't really make a song.

I'm saying that they could perform music well.

That makes you a musician, but to be an artist, you need to create with the instrument.

I feel like some people can, some people can't.

MIDS 12:06

That ties back into when you're doing processing stuff. If you only want to give people what they're familiar with, like that pop sound or whatever, then you should learn how to mix and master exactly technically correctly.

If you want your sound to be unique and you just want to go to some unexplored territory, then I think finding your own process is a necessary but lengthy process.

If you love music though, it's not too hard. Another thing I think that separates a good musician from a bad one is ego, for sure.

I know a lot of musicians who have suffered a lot just from thinking that they know better than anyone else.

SEJA 12:59

You know, I also noticed that sometimes musicians have a complicated relationship with perception and having fans and shit like that.

MIDS 13:11

Yeah, I think a lot of people love the idea of being a famous musician or artist more than they actually enjoy making music.

I would say; if you really love making music for the art or whatever, just because you love the process, you'll be good at it, if you just have the motivation just to keep going. It's a process, for sure.

SEJA 14:25

We should talk about Chromosome and also your individual projects.

MIDS 14:35

Our idea for chromosome was that we wanted a way to combine both of our styles. We were making so many music collaborations already, which were originally going to be released under the name Relaxation Squad, which is like a group of cartoon characters that I draw.

Smeez of the 7 Seas

I wanted to incorporate those characters into the music, but that ended up becoming its own whole separate thing.

ON CHROMOSOME: A CONVERSATION WITH MIDS AND BEAARBOX

So then I think we were just thinking of names around the concept of two things joining together, like joining forces. Eventually I just came up with Chromosome.

Chromosome just struck me.

I was like, that's kind of a unique name that has a certain feeling attached to it. It lets people get ready to hear something unexpected or different.

SEJA 16:48

What about you, BEAARBOX? What kind of music do you make? Is Chromosome really different from your usual shit?

BEAARBOX 17:00

Yeah, definitely. I have like two different sounds. I do a lot of sampling, like J Dilla, Madlib, with a more devious kind of vibe. But when I'm releasing music on streaming platforms, it has a more jazzy, more Lo-Fi more, chill vibe.

When I work with MIDS and we do Chromosome stuff, it could be me chopping up a sample with the style of J Dilla, and MIDS is adding a baseline that's more electronic. Or maybe he's adding a drum and bass sample, or he does a crazy drop.

SEJA 18:26

So your process is really spontaneous. You guys just get in the studio and cook.

BEAARBOX 18:30

We just get in there. Sometimes MIDS has something—

MIDS 18:35

Or sometimes you'll pull up with a sample, and we load it up and made a beat from it.

During our studio sessions we kind of just get together and hang out and talk and play instruments and record the results.

SEJA 19:00

Are you guys intentional about the emotion you want people to feel?

What always stood out to me about MIDS' music is how alive it feels. We're in this new era where we are really coming to face to face with technology that's behaving like a human, like AI. Listening to Chromosome felt like hearing digital entities.

MIDS 20:04

Yeah, I think that's 100% intentional, at least on my part. I definitely want my music to feel almost like a living organism, with a certain pulse to it. Flying lotus was always a huge inspiration for me in that sense.

When I got more serious about making music, I started by buying some synthesizers which were really good for making noise and sound effects, such as electricity sounds and static.

It brings an alive feeling. There are certain textures I feel just scratch your brain and bring that organic feel.

SEJA 21:00

MIDS, I know you use AI and some of your art pieces, but what do you think of AI in general? Do you think it's a good tool?

MIDS 22:29

I only have one piece right now that utilized AI, but when I made it, I wasn't really aware about how they get all the data by scraping people's posts off Instagram and actual artists' content. I was naive in that sense. Now I feel more of an opposition to it, now that I know those things….

Undoubtedly, you can make some really cool looking things with AI.

However I think that it remains harmful to the artistic community.

I try to avoid it. I'll say the only exception I make is for people who make their own language learning models and train them with their own images.

I think that there's artistic merit to that, in the same light as saying that coding or making video games is art.

I think that people who use AI in a really lazy way is what takes jobs and money away from people who put hard work in.

BEAARBOX 23:53

Yeah, I totally agree with that. I don't have any plans in the near future to use AI.

MIDS 24:37

The reason I used AI for the one post that is still up is because I purposely wanted to give it a kind of surreal, machine generated look to it. I wanted it to be kind of undefined in terms of style.

SEJA 25:58

Going back to Chromosome; what is the Chromosome universe? What do you want people to feel or take away from this project?

BEARBOX 26:14

I just want people feel like this is something refreshing and new.

MIDS 27:28

It will always be a continuous process. Of course, we will develop a signature sound as time goes on, but there will always be a constant evolution.

BEAARBOX 28:01

I hope we inspire people just to create. I mean, that's all my favorite artists do.

, December 23rd, 2024 | Montreal | Zoom Call | 17:17 pm

HERE IS LOVE BOMBERS

Love Bombers join us for a Zoom call on a snowy Monday evening. With the sun barely setting, we begin to talk about their new lineup, their new sound, and their new project.

NBT : Why don't you start by introducing yourselves. Loïc, you can go first.

Loïc (lead guitarist) : My name is Loïc and I've been making music since I was a teenager. I started making music through Hip-Hop, heavily inspired by the late 2010s Soundcloud wave. At 17-18, I transitioned more into Rock and Punk, those have always been genres that I loved and grew up on with my brother. Maturity made me realize that it was a sound that inspired me much more. In CEGEP, I met my best friend Chris, and we ended up bonding over musical tastes and eventually forming Love Bombers with their dad… that's pretty much my background musically.

NBT : When you initially created Love Bombers with Chris, what was the sound you were going for?

Loïc : We were going for something really similar to a band like Screeching Weasel, Adolescents, or Suicidal Tendencies. We met each other at a time we were both obsessed with 80s Hardcore Punk. Oh, and I must mention Descendents, which was one of our biggest influences when we started the band, especially their first album. We just wanted to play fast, play power chords, and that eventually lead to our first album, My Apologies.

NBT : June, you're up.

June (bassist) : I'm June Stone, I'm from Lower-Saffron Nova Scotia. Technically the second member of the new Love Bombers lineup, since I joined before Cédric did. And musically, my background comes from Garage Rock, same as everybody else. When I was a teenager, I fucked around in my first Nirvana cover band. As an adult, I went into jazz studies at NSCC (Nova Scotia Community College) and from there, I've been bumming around…

I lived in Europe for a little bit, then I came to Montreal, initially for a recording arts program. I didn't really consider performing again until I randomly saw Chris put up an ad on behalf of Loïc. I had met Chris at Traxide off-handedly in March or something… I asked a friend, like, should I do this? And they said, yeah, totally. And here we are.

NBT : even if you studied jazz, you were still interested in playing punk music?

June : Yeah! That's where the raw inspiration for making music came from, initially. Similar to Loïc, I was inspired by the 80s Hardcore scene. I remember shaving my head to Damage by Black Flag. Being loud, being agressive, but also kind of letting the emotions out… that's where it's at. Although, I will say, I was never obsessed with playing fast, fast, fast. For me, it was more grungy and slow. I think that's where, stylistically, Loïc and I are different.

NBT : and finally, Cédric.

Cédric (drummer) : My name is Cédric, I didn't even play a single instrument until I was in college, so I started when I was 17 or so. I didn't even take interest in any instruments for a long time— I used to be really into electronic music since I was about 10. Gradually, I started taking interest in different genres, which is when I decided to learn an instrument for making Rock, Punk or Metal music. So I picked up the drums and that's all I did for a very long time outside of school.

I think about a year in, I got myself an acoustic drum set and immediately joined a bunch of bands. I've played in so many bands— and now I'm with Loïc and June in Love Bombers. This is where I'm at now, working on different projects at the same time and learning different instruments at the same time. I'm doing everything, all the time, all at once, and it is so much… but I would say that Love Bombers is my top priority.

HERE IS LOVE BOMBERS

NBT : why is Love Bombers a priority, if you are in so many other projects? What is so special about Love Bombers?

Cédric : Love Bombers is a project that I have a lot of trust in. We have good synergy in the band. It's music that I know not only I can appreciate, but a lot of people can appreciate.

And I really like the sound, I always loved punk drumming, but giving it the twist we are currently giving it— it's perfect. It suits my current musical style very, very much.

NBT : what's the twist? How is the current sound different form the original Love Bombers?

Cédric : The sound is not just punk, it's more of an emo-punk blend. like, we're all big fans of Title Fight, and other bands of that sort.

Loïc : There were these little sprinkles of emo on our first album, but it was really light…

There's a song on the first album called The View From Above, which was, I guess, our first try at a that 'sound'. I look at that song and I see it as the ancestor of what we're doing now.

NBT : Loïc, why did you think June and Cédric were right for Love Bombers? Was it because of the new sound you were envisioning?

Loïc : Yeah, totally. I had in mind the idea to switch up the sound for our next project, even before there was a lineup ready. What I had in mind definitely influenced my decisions.

I went with June because, first of all, musically, I noticed that he knew his shit and had a really good ear. It was really easy to jam with him, I found. Usually when you jam for the first time with somebody, there's this moment where you don't really know what y'all are doing because you're both discovering your styles. I noticed that June was good at picking up whatever you throw at him.

And Cédric… Cédric is just a fucking amazing drummer. Fucking tight, fast and hard. I love the way he drums. My favourite kind of drumming is exactly the kind Cédric brings to the table. And on top of that, it was really easy to connect with him, like make conversation. I thought he was really chill and really easy to be friendly with.

NBT : let's talk about your future project… what's that all about? what does this project mean for the band?

Loïc : The new project doesn't have a name yet, but it is pretty much fully written. We're still working on perfecting the songs and getting tight with them. I'd say it's a full length album. I don't want to give an exact number, but definitely less than 10-12 tracks.

I think an evolution is the right way to describe it, an evolution of that original sound but more unique and with more flavours.

NBT : and what are the themes of the album?

Loïc : I never really write lyrics with a theme in mind, as funny as it sounds. But it's a lot of sad subjects about various eras of my life, some self-deprecating vibes… There isn't really a story that ties all the songs together, although they all belong to a similar universe. A better way to describe it would be more like a journal.

I write the lyrics that I sing. June sings some parts as well, and he writes those parts.

As for the song writing process, the lineup is still very new, I wouldn't say any kind of formula has been established or anything. But a lot of the songs we have on this specific project, came from either a riff or idea that I had, or a that June had— for one song specifically. And off that main idea we structured the rest of the song.

NBT : finally, what about the performance aspect of the band— when people go to your shows, what do you want them to experience?

Loïc : An explosion of energy and emotion. It's not exactly the same, but my brain associates performing music with performing sports, like, you give everything you have and you let out all the shit that's been on your mind. Hopefully, people will be able to relate with that, have fun and forget about stuff for a little while.

June : Yeah, performance is a big place for letting out steam for me. I have a background in acting so I feel really comfortable on stage. I like to play really hard, move around as much as possible, keep the energy as high as possible.

Cédric : It is a punk band after all.

But as a drummer, I think my job is to keep everyone on board. these guys can go as crazy as they want, but my job is to make sure they can go crazy within the confines of the song. I'm kind of there to babysit these guys and make sure they don't do too much garbage. I can't just get up and do a backflip— Loïc could probably do a backflip though.

Loïc : yo, that would be insane, man…

NBT : any last words?

Loïc : I want people to feel hopeful when they listen to our next album. while the music is high energy, I want people to be able to listen to it and actually find beauty in it… to realize that it's not just a dumb punk song.

December 20th 2024 show pictures (Left) taken by Marin Tartas Da Rosa Tedesco (@sous.marin.photo)

Capitalism made ridiculously simple

By
Teodor Tetreault

Part 1 : A brief history of capitalism

To properly understand the current form of capitalism, a brief return to its historic roots is necessary. The 1760s to 1830s revolutionary conjuncture period[1] is generally considered to be the birthplace of modern capitalism. Although the Atlantic slave trade began in the 15th century, the adoption of capitalism as an economic model is generally associated with Britain's late 18th century industrialization, and more specifically, the early 19th century transition from water to steam power as primary source of rotary motion in the production process.[2] In 1784, James Watt patented the machine capable of utilizing fossil fuel combustion to achieve continuous wheel rotation, allowing for fossil fuels to be applicable in all forms of manufacturing. By the 1850s, Britain was already responsible for well over 60% of global CO_2 emissions from the combustion of fossil fuels.[3] The centuries that followed were marked by subsequent industrializations in the North-West, and later in the global East, spearheaded by the 1868-1912 Meiji period Japanese Empire[4]. These nations largely sought to compete with British Imperialism.

Capitalism as an ideology spread throughout the 18th to 20th century. Adam Smith is generally considered to be the founding father of the capitalist economic theory[5]. His 1776 publication of *The Wealth of Nations* changed the paradigm for viewing nation wealth from mercantilism to the examination of the flow of goods and services being produced.[6] The core principle of economic liberalism was thus developed, as Smith argued that wealth maximization could only occur if the production capacity's were completely unrestricted and privatized.[7] Other core principles in Smith's doctrine was the concept of supply and demand, increasing future income based on present day investments, and system contingency on free trade and competition. Smith's theory laid the foundation for understanding capitalism as an essential component of economic progress.

Throughout the centuries unfolding, it became hard to deny capitalism's profound contributions to rapid technological development. Little less than 200 years saw the inventions of the 1837 electric telegraph, Bell's 1876 telephone, Edison's 1879 electric lamp, Marconi's 1897 radio, the 1952 barcode patent which revolutionized supply chains, the 1969 invention of the ARPANET (which would become the internet), and so forth.[8] Its also throughout this period where capitalistic production became considered to bring prosperity to all.

[1] See chapter 6, pp. 164-192 of Malm(1989) for more information
[2] See page 30 from Malm(2013)
[3] See page 17 from Malm(2013)
[4] See pp. 138-139 from Malony(2016)
[5] See https://www.adamsmith.org/the-wealth-of-nations
[6] See https://www.adamsmith.org/the-wealth-of-nations
[7] See https://www.adamsmith.org/the-wealth-of-nations
[8] See timeline produced by WIPO InfographicWorld/WIPO (2015)

Part 2: When capitalism became neoliberalism

Viewing capitalism as a vector for economic prosperity had to become embedded in a global system of educational and institutional reform. This was the defining narrative of 20th century, marked by the global economy's embrace of neoliberalism, which can be simply defined as the set of theories which suggest that human well-being and societal progress can advance at its peak when entrepreneurial liberties are maximized.[9] In this case, it meant operating in an institutional framework comprised of property rights, free market access and free trade, and where the role of the state is to protect at all costs the market's ability to freely function.[10]

Remarkably, neoliberalism has steamrolled the globe in the late 20th century, replacing institutions, social provisions, ontologies, and economic philosophies which existed prior.[11] Although the neoliberalist discourse has quickly become hegemonic, meaning its existence has become completely incorporated into our ways of living and interpreting the world, it is to our best interest to ask ourselves why has it become this way, or specifically, what incited states to adopt it ?

The doctrine of neoliberalism stipulates that's its adoption is beneficial to everyone, everywhere—yet empirical evidence has consistently showed us the contrary. To begin, neoliberalism has provided lobsided gains. The 1970s crisis for capital accumulation provoked widespread social distress, and questions emerged surround the potential for a socialist reform.[12] At this point, the ruling class pooled their efforts to lobby for increased neoliberal policies in the global economy. One of the first defining monetary policy changes of the decade was the decision to abandon the Breton Woods system in favor of floating exchange rates. Between the mid 1980s and 1999, the share of the US national income taken by the top 1% grew from around 8% to 15%, and for the top 0.1% from 2% to 6%. Furthermore, the ratio between worker and CEO salary went from around thirty to one to over 400 to one between 1970 and 2000.[13] Neoliberalism gave way to the financialization of the global economy, which essentially meant that financial systems now became the primary way activities and resources are redistributed across its various channels comprising individuals of different income brackets.

What initially was a source of unbridled social optimism aimed at creating a world order centered around the foundations of liberty and freedom[14] quickly turned into one centered around notions of infinite competition over a limited source of raw materials in order to satisfy shareholder profit maximization[15]. The entities colliding themselves are ran by a specific ruling class, who adhere back to the original foundation principles of the doctrine, regardless of how the balance of power might have shifted in between time.[16] Instead, these entities encourage hyper-individualism, inciting individuals to learn from the cunning of the one's who've rose to the top income bracket. Capitalism is virtue. Neoliberalism is simply the conjoined articulation of the economic force

[9] See Harvey(2006) page 145
[10] See Harvey(2006) page 145
[11] See Harvey(2006) page 146-147
[12] See Harvey(2006) page 148
[13] See Harvey(2006) page 148-149
[14] See Harvey(2206) page 151
[15] See Battilana et al.(2022)
[16] This is largely discussed in Harvey(2006), as well as in Stiglitz(2003)

resulting from the combining micro-decisions working in a chaos however pursuing a same set of finite resources. Competition at the highest level runs off of taken for granted hours of a working population frequently located conveniently across the globe, and living in a situation of financial crisis where institutions primarily ran by the United States such as the IMF, World Bank, WTO could "manage" through the "debt traps" built on speculation and predatory market behaviors coming from outside forces.[17]

The reason why this mechanism, quite extensive and multi-layered in logistical execution, can even take place is due to over 40 years of exclusively neoliberal lobbying by a self-serving ruling class.[18] The use of interest rates to create a spontaneous act of collective financial pillaging based off the anticipated future payoff of the present day investment. Time is the primary function variable, as interest rates compound income over risk assessment, which necessitates a dimension of guessing and delayed gratification in response.

Part 3 : Labour exploitation

The established system of financialized-backed privatization of assets comprising the functions of human cities essentially meant that everything can be considered a consumable object, including time itself, as it enjoins an opportunity cost which could be detrimental to surviving over time in the capitalistic economy. The meritocracy is the common philosophy preached by the global elite, essentially stating that their hard work is what got them in their current position. Returning to the cradle of capitalism—early 19th century Britain—and we can see in closer detail the way economic power dynamics develop. In the case with Britain, whose cotton industry was the first to industrialize, the development of fossil fuel powered engines is what catalysed mass urbanization. Andreas Malm, in *The Origins of Fossil Capital: From Water to Steam in the British Cotton Industry* goes in detail on the switch from water to steam engine which took place during the 1830s. He critically engages with Marx to create the theory of fossil capital.

Under Malm's theory, water power was not replaced by steam due to scarcity of the water supply, but rather because coal, a tangible and portable resource, gave businesses time and space malleability when deciding where to locate their plants.[19] Instead of having to situate your factory at a site with flowing water, which was contingent to the flow of nature, now businesses could put the factory directly in the center of a growing city, where labour source was more abundant. This was strategic under capitalism for the key reason being that it meant that layoffs could be less costly for the business owner, as labor demand was significantly higher in cities.[20] Another key factor of the shift to steam was that it meant the capitalist could operate his factory at 10 hours a day, as the machine no longer depended on a volatile source of energy such as the flow of a natural body of water.[21] This also allowed for stricter performance rules to be instilled on the working population, or even worse, time-based working activities such as the Taylorism doctrine, famously donned by Ford in his production process.[22] This period of industrialization was contingent to urbanization, a collective exodus from rural regions to instead work for wages in a capitalistic system. For Britain, the country urbanized at around the same time as the shift to steam engines, as the population defeated Malthusian checks due to an agricultural revolution.[23] What this simply means is that population grew, and since farming requires land to heal over time to reap the same cultivations, a mass of population began departing the countryside to find wage work in the city.

Across the globe, industrializing Meiji Japan had a similar situation, however it had a gender component fixed to it. Japan's silk factories were primarily ran off of a young female working population under indentured labor contracts.[24] Factory-men recruited these girls from patriarchal households where the head family member, frequently the man, made the decision based off-of economic survival. What this meant was these girls often went against their own knowledge, and worked for menial wages. In Britain, similarly, factories were largely staffed by a young female working population. For this demographic, marital status was a common denominator to working status. For them, marrying meant changing to unpaid home labor, meaning that raising the next generation of healthy working class through child bearing became their primary social role. Only men continued to work for wages. Capitalists thus profited from the unpaid labor work from women who were the backbones of providing a healthy labor force. Capitalism requires a labor exploitation dynamic in order to create value. Value comes directly from saved time, which means cutting corners by dispelling responsibilities and relegating less profitable tasks to other parties who have to rely on the accomplishing said task to assure their social survival.

Part 4 : Land exploitation

Neoliberalism also has a political dimension, as it is synonymous to imperial thinking. As a matter of fact, early day territorial decisions were based on economic profitability. An example was the establishment of Rupert's Land by the Crown in newly colonized North America. Rupert's land was dealt to the Hudson's Bay company over a contract, the 1670 Royal Charter of the Hudson's Bay Company (HBC)[25]. As Tracey Lindberg observed in *The Doctrine of Discovery in Canada: A. The Earth is our Mother: Meta-Indigenous Conceptualizations of Our relationship with Our Land,* the charter granted the company rights to draft and enforce laws. She states: "Law making and law enforcement process were entrenched in HBC Charter, in a document that looked very much like a hybrid between minutes of incorporation and a Constitution document". This simply meant that HBC could immediately begin developing systems which ameliorated their capital-accumulation process, in this case initially fur trafficking.[26] Over time however, occupying more and more sums of land becomes part of the equation. Glen Coulthard, examines this process by revitalizing Marx's primitive accumulation theory to operate as an on-going process rather than temporally prescribed over a linear timeline in *From Wards of the State to Subjects of Recognition? Marx, Indigenous Peoples, and the Politics of Dispossession in Denendeh*. Essentially, Coulthard's theory reveals that actual geographic land possession is what empires rely upon. Controlling and trafficking the flow of natural resources that come from within this land is

[17] See Harvey(2006) page 154, and Stiglitz(2003) pp. 674-675
[18] See Harvey(2006) pp. 149-151
[19] Malm(2013) pp. 32-45
[20] Malm(2013) pp. 32-45
[21] Malm(2013) pp. 32-45
[22] See Womack et al.(1988)
[23] See Malm(2013) pp. 21-59
[24] See Molony(2016) pp. 148-150
[25] See Molony(2016) pp. 148-150
[26] See Molony(2016) pp. 148-150

what provides capital in the first place. [27] His theory is more focused on how empire's use absolutes to coerce a language of negotiation, which is the primary force operating Indigenous-State relations. By conducting operations based on law, which itself is legislated around economic profit maximizing conditions, it explains why the elimination of Indigenous life forms is necessary, as they are obstacles in complete land occupation and exploitation.[28] Capitalism thus combines labor exploitation based off of time manipulation with land exploitation. This can be better visualized through the image of a three-dimensional axis model comprising the resource distribution which occurs through space, time and perception. Neoliberalism, which is hegemonic capitalism, gives the capitalist complete malleability of wordily resources, in this case, humans are commodified for their working hours, along with resource sources, resource supply, demand, and economic speculation.

Conclusion

In Conclusion, capitalism is imperialism extrapolated onto the notion of financialization which has the effect of commodifying, privatizing, and trafficking material asset pools. Large conglomerates, such as Foxconn, play good face by investing a portion of their budget in marketing which is essentially a planned out public image constructed off of psychological responses from an unaware or simply misguided consumer base. The last critical dimension to capitalism, and imperialism, is the loyal populace supporting the institution. In this case, since the US was the main empire, pursuing a model of financial empire supported by proxies instead of colonies, a certain sense of morality is needed to be triggered in order to persuade the voting population. Oftentimes, theological instruction and pathos is applied to persuade individuals based-off of moral dictation.[29] Companies require stability in order to function, as interest rates fluctuate depending on speculation which itself is based on capital volatility. The economy is thus placed in priority over living conditions of the working population involved, and educational institutions, funded by these high earning entities, perpetuate the instruction. Instead, since neoliberalism dictates a paternalistic model of resource division, the best case for these poor people is to work harder by improving their scores in school, and working for wages. Poverty traps exist, as companies chose employees based off of demographic supply and demand resource pools. Wage-slavery is new form of slavery, as labor cost is merely a numerical variable plugged in the arithmetical calculation of the profit accumulation formula. If we are to preach hyper-individualism, why don't we compare individual realities?

[27] See Coulthard(2014) pp. 56-98
[28] See Coulthard(2014) pp. 56-98
[29] See Harvey(2006) pp. 150-158

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SWEET AND SOUR MEATBALLS

By Suzanne Lapointe, curated from *Les Recettes de maman Pierette*

Two cups of minced porc, well tossed
Two cups of minced ham, well tossed
Two cups of breadcrumbs
Two eggs, beatten
One cup of milk
One tea spoon of salt

Mix perfectly the minced porc, minced ham, breadcrumbs, eggs, milk, and salt. Shape into small 1 inch wide meatballs and place them upon an oven sheet

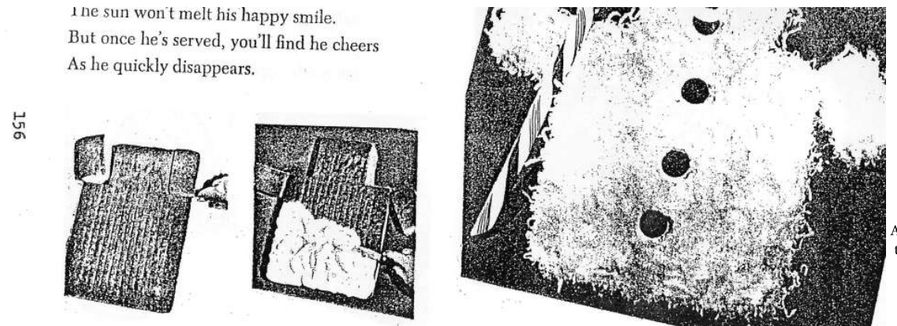
Sauce:

One and a half cup of brown sugar
Three quarter cup of water
Three quarter cup of vinegar
One tea spoon of dry mustard

Mix the sauce ingredients and spill onto the meatballs. Cook for fourty minutes with out covering them at 375° F. Rince frequently during cooking.

Grand-Mother's Annecdote:

While flipping through Suzanne Lapointe's book, I retained this porc meatball recipe. During occassions of holiday reciptions, I always make this recipe with pleasure because all my family and guests adore them. Its easy to make and delicious as an appetizer. I place these small meatballs and sauce in a large reheatable sheet. The guests often pick at them with a toothpick! Don't make them too big or too small! This recipe gives me 90 meatballs. We called them ***les petites boulettes à Pierette.***


The sun won't melt his happy smile.
But once he's served, you'll find he cheers
As he quickly disappears.

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Co-founder of nonbinarytwins